

the BUNFOLDER

an e-journal for the book binder and book artist



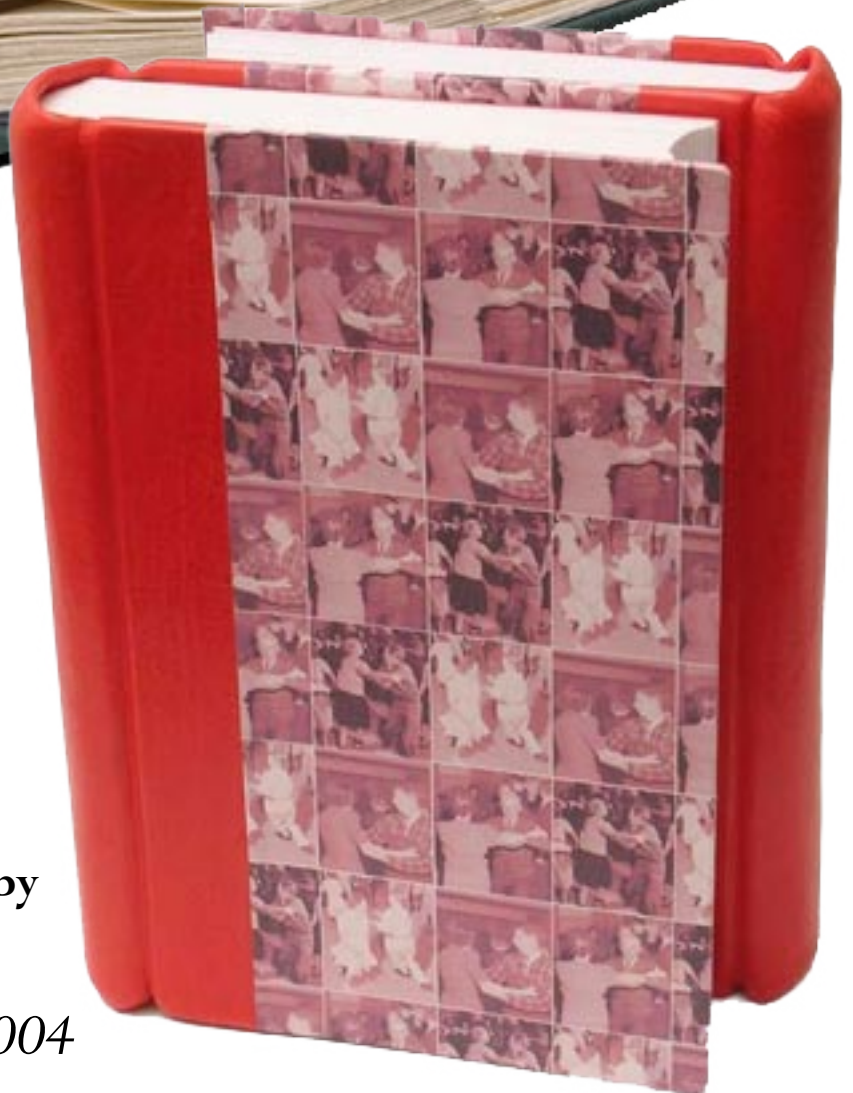
Spring[binding] Hath Sprung

A Springback Bind-O-Rama celebrating
a distinctive technique.

On the cover: Pamela Barrios' pop-up
and Karen Hanmer's dos-à-dos
springbacks

**Appendix to "Bookbinding
Education in North America" by
Jeffrey Altepeter**

Volume 1, Number 1, Fall 2004



The Bonefolder: an e-journal for the bookbinder and book artist

This document contains the syllabi of many of the programs described in Jeffrey Altepeter's article, *Bookbinding Education in North America*, and published in the *Bonefolder*, Vol 1, Number 1, Fall 2004.

They are being published here with permission and have only been minimally re-formatted.

The article can be found in its entirety at
<<http://www.philobiblon.com/bonefolder/BonefolderVol1No1.pdf>>

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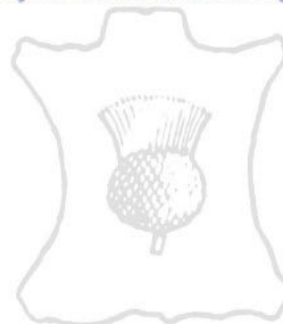
Don Rash: Fine and edition binder, Plains, PA.



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Appendix

The following is adapted from a variety of course syllabi, curriculum and other program information and serves as an example of the type of information that could be collected and included in a thorough guide to study opportunities. All curricula subject to change and may not be current at time of this publication. Please note in particular that no new students are being accepted at the Silver Maple Bindery.

Basic Bookbinding at the Silver Maple Bindery, Northampton, MA

Instructor: W.W. Streeter (*now retired from teaching*)

The following syllabus emphasizes basic bookbinding techniques. Although design is not the focus, there is opportunity in the syllabus for you, as student, to incorporate design. After three months, depending on you ability, you will be proficient enough to take more advanced bookbinding workshops or work at the apprentice level at a bindery.

You will work on two books of your own in each part of the syllabus. As so much labor goes into each project, select books that are challenging. You should not bring books so valuable that nay mistakes would be tragic. These books are intended to be kept by you as portfolio pieces. You should also come with several books to choose form for each part of the syllabus. Consider doing one Bible (a book many people commonly want repaired).

At the end of each technique, as well as completion of each part of the syllabus, Bill will critique your work. The key to refining your work is repetition. However, the course moves quickly and there isn't time for large amounts of repetition. Any independent work you do will help you further practice various techniques. Therefore, working on you own on evenings or weekends is encouraged.

Expect to be at the bindery for 40 hours per week. Mon.- Fri., 8-5. The course is only available to one full-time student. The price of the course is \$1000 per month with a duration of three months. Materials cost approximately \$200- \$300. You are also encouraged, under Bill's supervision, to collect basic tools.

Basic Bookbinding Syllabus

Part I

Single-Sheet Sewing

- A. Take two perfectly bound books (non-sewn, glued spine—basic cheap paperback) and pull, clean, repair if necessary. Create endpapers, overcast sew, round and back spine, create and title case.
- B. Dissertation. Bound under University of Mass. Specifications in black waterproof buckram. Flat back, blanket sewn, create and title case.

Part II

Cloth Re-Back

Restoration/conservation of two cloth bound books. Pull, clean, repair, sew through the center (section sew). Student will restore all of the old book, using old cover, spine, etc.

Part III

Leather Re-Back

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Restoration/conservation of two leather bound books. Pull, clean and repair. Begin to learn paring leather for repair of old spine. Onlay old spine on top of new leather and repair leather corners. Re-back the book, dye leather, and oil book. Student will learn the appropriate use of tube for the spine. Title new label/spine if necessary. Student will save as much of spine, endpapers, etc. as possible.

Part IV

$\frac{1}{4}$ and $\frac{3}{4}$ Bound Books

Student will use the techniques learned in the cloth and leather re-backs. The student will make a $\frac{1}{4}$ and a $\frac{3}{4}$ bound leather. The $\frac{1}{4}$ leather is to be a case binding, sewn on tapes, hollow back with French joints, cloth or paper covers and hand-sewn endbands. The $\frac{3}{4}$ leather is to be sewn on raised cords, English joints, tight back, laced in boards and hand-sewn endbands. Student will start to learn some blind tooling.

The books used can be private press or collectable, preferably without historically important boards or totally without boards, because student will be designing and making a totally new cover.

Part V

Photo Album

Album will be made from scratch. Learn album hinging techniques, and the building up of the spine with guards to accommodate the photos. $\frac{1}{4}$, $\frac{3}{4}$ or fully bound in cloth or leather. The album gives the student an opportunity to be more creative with material choices and design.

Part VI

Drop Back or Clam Shell Box

Boxes are designed to accommodate the photo album and on other book the student has completed. A second box is done immediately to reinforce box making technique.

Part VII
Screw Post Album

This is a less expensive (to produce and purchase) alternative to the photo album. This format is often used for scrapbooks, guest books, baby and wedding albums. It has great versatility as one can rearrange the pages. Will learn special hinging. If there is time, student has the option of making a drop back box for this album.

Part VIII
Full Leather Bindings


Student will design style of binding, tooling, titling, etc. and has choice of laced-in boards or case binding, leather onlay, hand-sewn endbands. Students will order calf or goat skins.

Priscilla Spitler
Hands On Bookbinding
Smithville, Texas

Outline for Teaching Hand Bookbinding

Hands On Bookbinding specializes in small edition binding, box making, and takes commissions for fine or design binding. Due to production demands, most of the classes offered at the studio are short run series or workshops.

- I. Beginning classes, via workshops:
 - Projects pre cut, to provide more hands on experience in a limited time
 - Basic projects:
An accordion binding with cloth cover (learning to work with cloth & cutting corners; about grain & working with adhesives); A Pamphlet with a simple paper case binding; finally, a four section, flat back, ¼ cloth Case Binding (sewn using unsupported link stitch).
 - The first two structures prepare the student for their first case binding.
- II. If a Student wishes to continue, the next class concentrates on the flat back Case Binding, but requires that they learn and do all cutting for their book.
- III. From here the student may choose to continue on a more traditional binding course of study, or go on to more simple, alternative structures (artist books).
- IV. The student pursuing more traditional study will continue with more in depth study of case binding, beginning with rounding and backing

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- V. Next, this student may begin learning some simple leather techniques and paring by making a ¼ leather, rounded case binding.
 - VI. More refined details for use on the case binding is further studied. The joints are narrowed for the creation of a tight joint, quarter and eventually full leather case binding. By now the student has confidence in their casing-in methods.
 - VII. From here, the student has the basics to continue on with more advanced, fine binding; or, the case binding techniques may assist them in their pursuit of the repair or rebinding of old books.
 - VIII. A Millimeter style binding is the next structure in my studio for the fine binding student, introducing them to an “in-boards” binding, since the boards are attached to the text block before covering with small amounts of leather. Students learn to set caps, and gain more experience working with leather.
 - IX. Sewing on a frame with supports. The student begins to make their first proper bound book, with laced on boards. Sewn headbands, sewn endpapers with leather joints. First a half leather binding; followed by a full leather.
 - X. Box making may be introduced early on, after the flat back case binding is done, and students are comfortable with measuring and cutting.
 - XI. Stamping titles may be taught as a separate class, but for the serious student, after several case bindings have been completed. First as labels on paper and leather; then, with set ups, directly on to the case of a leather case binding. Advanced gold tooling would be taught to students achieving the fine binding level on “proper’ bound books.

**NORTH BENNET STREET SCHOOL
Bookbinding Curriculum**

Course Objective - Twenty Months

After graduation the student will work in an institutional or hand bindery, binding new leather and cloth books, repairing damaged cloth and leather bindings, constructing protective enclosures, or performing complex conservation procedures under the direction of a supervisor. The graduate will also perform simple finishing operations including blind and gold tooling, onlays and inlays and edge decoration.

The graduate is qualified to seek employment in a wide range of settings where the work experience will include opportunities to gain and perfect the advanced skills that were presented in the course: including university, college and other academic libraries, public as well as private libraries and custom and library binderies.

Year One

I. Survey of Non-Adhesive Bindings - two weeks

As an introduction to the use of tools and materials, the student will make several non-adhesive bindings of blank books.

Topics:

- a) Coptic
- b) Historic longstitch
- c) Modern longstitch with wrapper

II. Cloth Bindings - fourteen weeks

Constructing blank books, or working on previously bound books, the student will make cloth bindings of various styles. These bindings will be sewn several ways: on tapes and frayed cords, linkstitch, and on sawn-in cords. The student will work on several books simultaneously, creating bindings that are appropriate for the individual books.

Topics:

- a) Full cloth
- b) Half cloth
- c) Rounded back case
- d) Flatback case
- e) English Library Style - split board
- f) Onset boards
- g) Endpaper structures - single and double folio, hooked endsheets, made flyleaf

III. Limited Edition Binding - two weeks

Applying case binding techniques learned in the previous sections, the student will perform identical bindings on a 'production' or limited edition basis.

Topics:

- a) use of sewing frame
- b) jigs
- c) working in teams

IV. Bindings for text block of single sheets - two weeks

On text blocks of single sheets the student will use appropriate binding techniques to make a durable binding.

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Topics:

- a) double fan adhesive binding
- b) rounding of adhesive binding: rounding in tube, gluing up flat and rounding and backing
- c) guarding single sheets into sections
- d) oversewing

V. Paper Bindings - two weeks

The student will make two bindings using paper as the cover material.

- a) conservation paper case
- b) 17th century model, paper over boards, sawn-in cords, hooked endsheets

VI. Stamping

Using a Kwikprint stamping machine the student will title bindings either directly on a case or on labels using colored foils and inks.

Topics:

- a) stamping on labels of paper, cloth or leather
- b) stamping directly onto cases: down the spine, across the spine and on covers
- c) backing and fixing labels

VII. Preservation Enclosures - three weeks

The student will make enclosures appropriate to the item needing to be housed.

Topics:

- a) four flap with and without case
- b) drop spine box
- c) book shoe
- d) slip case

VIII. Rebacking Cloth Bindings - six weeks

On damaged books the student will reback cloth bindings.

Topics:

- a) restoration and conservation concepts and ethics
- b) case attachment structures
- c) corner repair
- d) documentation and photographic records
- e) pricing and estimating

IX. Paper Repair - four weeks

While working on cloth or leather bindings, the student will use appropriate repair techniques to make repairs to the text block and binding as needed.

Topics:



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- a) repair papers and adhesives
- b) repairing tares and filling in losses
- c) backing with Japanese paper
- d) guarding folds
- e) hinging plates
- f) guarding together single sheets
- g) inserts
- h) tape removal
- I) washing and deacidifying

X. Leather bindings - three weeks

The first year student will begin working with leather on two simple leather bindings: a limp leather, and a half leather case.

Topics:

- a) leather paring with spoke shave and French knife
- b) headcaps
- c) sewn silk end bands

XI. Tool Preparation - two weeks

Student will shape and sharpen tools.

Topics:

- a) bone folder
- b) French knife
- c) lifting knives
- d) spoke shave and blade

XI. Field Trips

Over the course of the year the student will make approximately eight visits to binderies and conservation labs on the East Coast. The class alternates trips to labs and binderies in New York and Washington, D.C. each year.

Year Two

I. Millimeter Bindings - four weeks

The student will make four variations of Millimeter style bindings.

Topics:

- a) True millimeter
- b) Head and tail
- c) Extended head and tail
- d) Rubow

II. Laced Board Tight Joint Structures - twelve weeks

The student will bind models in historical and modern structures in full and half leather. The student will then bind textblocks in appropriate bindings.

Topics:

- a) single and double flexible full calf bindings
- b) full leather fine binding
- c) sprinkled single flexible half calf with hooked endsheets



- d) leather hinge
- e) historical and multiple core endbands
- f) reinforced kettle stitch

III. Finishing - four weeks

Using hand tools the student will practice lettering and decorative tooling in blind, carbon, and gold on plaquettes and bindings.

Topics:

- a) Lettering in gold with handle letters and letter pallet
- b) Blind tooling
- c) Gold tooling
- d) Onlays and inlays with gold, graphite and blind outlines

IV. Rebacking Leather Bindings - eight weeks

The student will repair at least three leather bindings that need structural repair.

Topics:

- a) Board attachment - laced in, laced over, slit boards
- b) Selection of leather
- c) Leather dyeing
- d) Rebacking leather bindings with dyed Japanese paper

V. Limp Vellum Binding - one week

The student will execute a limp vellum binding.

VI. Enclosures - one week

The student will make a half leather, rounded spine clamshell box.

VI. Miscellaneous - ten weeks

Topics:

- a) projects of the student's choosing
- b) more advanced fine binding techniques
- c) photo albums
- d) edge treatments
- e) alternate endpaper structures

**Canadian Bookbinders and Book Artists Guild
Home Study Programme**

The programme, which incorporates the CBBAG basic curriculum, consists of the following components: *Bookbinding I*, *Bookbinding II*, *Bookbinding III*, *Finishing*, *Repair and Restoration*, *Endpapers*, and *General Information on Leather*. Further segments are being planned. While the videos for *Paper Treatments for Binders* have been shot, it is being considered whether it will be offered in Home Study. This course is available In-Studio. CBBAG does not teach paper conservation.

The *Bookbinding I*, *Bookbinding II*, and *Endpapers* segments are now available for purchase; *Bookbinding III*, *General Information on Leather* will follow in 2003 and *Finishing*, and *Restoration and Repair* in 2004. All are composed of multiple videos of approximately two hours duration each and a manual. A *Lexicon* accompanies *Bookbinding I*.

Bookbinding I is considered the fundamental course, teaching terminology, materials, tools, techniques, and basic concepts. The projects are very simple and introduce the use of the basic techniques. Bookbinding I includes six videos which are entitled Setting Up the Shop and Tools; Materials and Techniques, Making a Picture Frame; Textblock Styles, Pamphlet Sewing, Sewing Variations, Endpapers; Bookcloth and Board; Making the Case; Hanging-In the Textblock, Adhesion, Expansion and Contraction.

General Outline of Course Content for Bookbinding I

Basic Terminology
Materials, Tools and Basic Bench Technique
Single Section Pamphlet
Two Section Pamphlet
Picture Frame
Four Needle Two Thread Sewn, Soft Paper Cover
Four Needle Two Thread Sewn, with Full Cloth Covered German Case
All-along Sewn, Quarter Cloth and Paper Covered German Case
Tape Sewn, Half Cloth and Paper Covered German Case
Lining and Filling of Boards, Making Bookcloth
Concepts of Warp and Pull
Concept of Grain
Concept of Swell
Concept of the Joint
Concept of Adhesion, Expansion and Contraction

General Outline of Course Content for Bookbinding II

Recessed Cord Lap Stitch Sewing, Review of Tape Lap Stitch Sewing
Invisible Hinge and Visible Hinge Hooked Endpaper
Simple Edge Treatments
Traditional Two-Stripe Endband
Rounding and Backing to a 45 °. Shoulder
Hollow Tube
Bradel Attachment of Boards to Textblock
Covering-in On the Book
Concept of the Natural Shoulder
Concept of expansion and Contraction

There are two streams available: the Resource and Reference Stream (RRS) which constitutes outright purchase with no further CBBAG input, and the Monitoring Stream (MS) in which the student receives comment and critique of specified projects and models. Students intending to proceed to In-studio courses MUST enrol in the Monitoring Stream.

The following is an example of one of three conservation treatment labs

PRESERVATION AND CONSERVATION STUDIES

GRADUATE SCHOOL OF LIBRARY AND INFORMATION SCIENCE

THE UNIVERSITY OF TEXAS AT AUSTIN

BOOK CONSERVATION TREATMENTS LAB 1 (Unique # 45985)

Lecturer : Consuela (Chela) Metzger

Office Hours : Wednesday 1:00-3:00 or by appointment

Instructor's phone: office DELETED, or home DELETED

E-mail DELETED

I do not check e-mail after regular work hours, and please leave messages at my home phone.

TA: Deleted

Course requirements: Admission to the Preservation/Conservation Studies Program

Course Description:

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with a definite emphasis on books. Through making models and completing basic repairs the student should become increasingly familiar with the physical skills and thought processes involved in conservation treatments. Through class

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bookbinding, and the background needed to administer a conservation lab.

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Objectives

Work-place safety: A comfort-level working safely with the tools, machines and supplies found in a typical library/archives conservation lab

Logic of measurement, and construction of simple housings for flat and bound documents

Understanding various simple basic book structures

Non-damaging exhibit installation techniques

Special concerns for supervising and training technical staff

Treatment skills for basic page mending, and repair of case binding

Familiarity with library/archive conservation treatment technique literature

Developing professional conduct

Format

The class will be focused on hands-on assignments, with additional lectures, demonstrations, readings and discussions. The class will meet for 6 hours each week, and students will be expected to use an amount of time about equal to in-class time each week to complete assigned projects and readings. Additional readings will be assigned periodically. Readings are assigned primarily for background information, but will occasionally be discussed in class, and a few are required to pass the take home test. All techniques will be demonstrated in class, but students are expected to take careful notes and use those notes to complete the technique independently. Many of these technical hand-skills can only be acquired through patience and practice. A resource shelf will be available at all times the lab is open, to supplement lab work.

Lab Meetings:

Classes will meet in the book lab, in the first basement of the CDL building, unless otherwise noted. Classes meet from 9-4 each Thursday.

STUDENT RESPONSIBILITIES

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a C will be notified mid-semester. Attendance to all class sessions is mandatory. The instructor must approve unavoidable absences. Projects must be turned in on time. Participation is required in all class activities. Positive and consistently professional behavior toward all in the classroom is essential, and will be part of your class participation grade. Classes meet in the Book Conservation Laboratory unless noted otherwise on the syllabus or announced in class.

CRITERIA FOR STUDENT EVALUATION

	Grading
Models / Boxes / Repairs	45%
Final "Bookmark" projects	10%
Take home test	10%
Written Assignments #1 - #3	15%
Class Participation	20%

Take Home Test: to be handed out November 8th, Due November 15th.

One short take home test will be given on the basics of conservation ethics, book anatomy, and collection care concerns. Study questions will be given one week before the test.

Graded written assignments:

Written Assignment #1) Due September 20th: A comparison of two different four-flap housings, in terms of speed of construction, price of materials, ability to withstand physical abuse and ease of use. 2 pages minimum.



Written Assignment #2) Draft due at various times through-out the semester as noted.

Final Revised Instructions due December 10th

Typed notes(with illustrations as needed)for:

MENDING TEARS WITH WHEAT-STARCH PASTE

MENDING TEARS WITH HEAT-SET TISSUE

“BUILT-IN –GROOVE” CASE CONSTRUCTION”

“NORMAL” CASE CONSTRUCTION

SEWING 2-HOLE LINKSTITCH

PAMPHLET SEWING

CONSOLIDATING AND SHAPING THE ROUNDED AND BACKED SEWN TEXTBLOCK

CLOTH REBACK WITH THE BOARDS OFF

Written assignment #3 Due December 10th:

2 page (max) formal memo written by each student to the library administration to argue for the time and material required to develop the bookmarks, December 10th.

Book mark Project:

The class will divide into 2 groups, and each group will design 23book-marks. The themes will be:

1. Care of personal books and papers at home.
2. Problems of book use/abuse in research collections and public libraries.

The Bookmark project has 2 parts:

1. Bookmark models to be shared last class day December 6th
2. This is written assignment #3: 2 page (max) formal memo written by each student, addressed to the library administration to argue for the time and material required to develop the bookmarks, due December 10th.

MODELS / BOXES/REPAIRS DUE DECEMBER 6TH (extra credit possible with additional treatment s or structural models)

Blank book models:

1 Pamphlet

1 “Built-in-Groove” case binding, full cloth

1 “Built in Groove” case binding 1/4th cloth done as a “cut away”

1 “normal” case binding”

Enclosures

2 4 –flap wrapper styles

1 Drop-spine box

1 “Treatment” on your own printed text block

Cloth Case “reback”, re-using original boards.

1 exhibition structure

Cradle

2 repaired flat paper documents,

One encapsulated with wheat-starch mends, one coated-paper with heat set mends in a Mylar “L” sleeve

Policy on Scholastic Dishonesty

The University of Texas at Austin defines academic dishonesty as cheating, plagiarism, unauthorized collaboration, falsifying academic records, and any act designed to avoid participating honestly in the learning process. Scholastic dishonesty also includes, but is not limited to, providing false or misleading information to receive a postponement or an extension on a test, quiz or other assignment, and submission of essentially the same written assignment for two courses without the prior permission of faculty members. By accepting this syllabus and participating in the course, you have agreed to these guidelines and must adhere to them. Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. For more information on scholastic dishonesty, please visit the Student Judicial Services web site at: <http://www.utexas.edu/>

depts/dos/sjs/

Policy on Students with Disabilities

The University of Texas at Austin provides upon request appropriate accommodation for qualified students with disabilities. For more information contact the Office of the Dean of Students at 471-6529.

Syllabus subject to change

Assignments subject to change

Readings may be added through-out the semester



COURSE OVERVIEW AND READINGS

Week 1 Friday, August 30th

INTRODUCTION: Orientation, Safety, Use of equipment, Shop protocols, and intro to syllabus

Context for library/Archives conservation treatment

History

Trends

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Basic Protection / Basic Sewing

Useful Mylar: Sleeves and folders

Pamphlet Sewing

How to fold sections/Endpapers

Demo: marking and punching or cutting sewing holes

Multiple section sewing-Ethiopian sewing and board attachment

Assignment for week 2:

--Fold and press enough sections and double folio endpapers for 3 books, each 12 sections of 4 folios each

--Complete instructions for pamphlet sewing

Readings for week 2:

--<http://aic.stanford.edu/pubs/ethics.html> AIC code of Ethics and Commentary

-- Reigl, Alois, "The Modern Cult of Monuments: Its Essence and its Development," in Historical and Philosophical Issues in the Conservation of Cultural Heritage, ed. Nicholas Stanley Price, M. Kirby Talley, Jr., Alessandra Melucco Vaccaro. Getty Conservation Institute, Los Angeles, 1996, pp. 69-83. In packet pages 19-33

--Cloonan, Michele, "Bookbinding, Aesthetics, and Conservation," Libraries & Culture, Vol. 30, No. 2, Spring 1995, pp. 137-152. In Packet pages 9-18

--NEDCC Manual: enclosures for small light items:<http://www.nedcc.org/plam3/tleaf46.htm>

-- Clarkson, Chris <http://www.nedcc.org/plam3/tleaf47.htm> Book Shoe Construction

-- Morrow, Carolyn. Conservation Treatment Procedures. Littleton, Col: Libraries Unlimited, Inc., 2nd ed. 1986, pp. 11-18. In Packet pages 1-7.

--Waters, Peter "Phased Conservation" The Book and Paper Group Annual Vol. 17 1998 pp. 113-122

Week 2 Friday, September 6th

ETHIOPIAN SEWING CONTINUED

HOUSINGS/ MEASURING

Demo: importance of measuring/different types

Demo: one style 4 -flap enclosure

Coffee break: Visits from Jenifer Lee and Victoria Naipavel Heiduchke, Preservation Administrator and Conservation Supervisor at for the UT General Libraries

Demo: different 4-flap wrapper style

Demo: phase box

Assignments for week 3:

--Complete 4 4 -flap wrappers for small personal books, 2 of each style

--Trim all sections for models, keep under weight.

--Complete Instructions for 4 flap wrapper

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Readings for week 3:

- Cockerell, Douglas. *Bookbinding and the Care of Books*. NY: D. Appleton & Co., 1901; NY: Lyons & Burford, 1991, rpt, pp.117-24,
- Frost, Gary, "Mobility and Function in the Codex Bookbinding" in Roger Powell the *Compleat Binder Bibliologia* Vol. 14, Brepolis, Tourhout, 1996, pp. 92-100.
- Diehl, Edith, *Bookbinding, its Background and Technique* Vol. Two, Dover, 1980, pp 1-23(originally printed 1946)

Week 3 Friday, September 13th

TEXTBLOCK CONSOLIDATION -- SEWING/ SPINE SHAPING

Demo: sewing a two-hole link stitch, with or without tapes

Assignment: for week 4

- Compete sewings, one with and one without tapes
- Complete Written Assignment #1

Readings for Week 4:

Review Waters. Reigl, Cloonan, Morrow from week 2

Week 4 Friday, September 20th

Written Assignment # 1 Due

PHILOSOPHY/HISTORY CHAT 1 HOUR IN THE AM.

Waters , Reigl, Cloonan, Morrow

Demo: adhesive spine consolidation and shaping -- rounding and backing, lining decisions(making paste)

Assignment: for week 5:

- Finish rounding, backing and lining 2 text blocks
- Complete instructions for 2-hole link stitch sewing

Reading for week 5:

Browse through the resource shelf collection of bookbinding manuals and read the descriptions of types of sewing, adhesive consolidation, lining, flat-backs, and rounding and backing. Read the descriptions in at least three different bookbinding manuals and be prepared to answer questions about the benefits of different types of sewing and different spine shapes.

Places to start in your packet:

- Johnson, Arthur C. "Library Style Binding" in *Bookbinding*, Thames and Hudson, London, 1978. p. 103-118
- Young, Laura. "Bradel Binding" in *Bookbinding and Conservation by Hand*. Bower, NY. 1981. pp. 134-140.
- Baird, Brian. "Case Binding With Flexible Bonnet: A Specification for General Library Collections", *The New Library Scene*, October 1994, pp. 8-10.

Week 5 Friday, September 27th

CASE-MAKING: FLAT BACK AND ROUNDED AND BACKED

Demo of constructing a rounded spine case for traditional case, logic of case flush bottom, board placement and casing in.

Assignment for week 6:

- Bring in newspaper clipping of photo to encapsulate



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- finish case binding started in class
- Complete instructions for consolidating, rounding and backing the spine of a case binding

Reading for Week 6:

- NEDCC: <http://www.nedcc.org/plam3/tleaf67.htm> Conservation of unbound documents
- Greenfield, Jane. "Mending tears" *The Care Of Fine Books*. Nick Lyons Books, New York, 1988, pp. 87-91 (read for illustrations only)
- Paper Conservation Catalog Section 25 and 26. On resource shelf.
- NEDCC "Manual : Encapsulation
<http://www.nedcc.org/plam3/tleaf65.htm>

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Week 6 Friday, October 4th
Instructor gone, TA Frank will conduct the class

BASIC PAPER MENDING WITH STARCH PASTE AND HEAT-SET TISSUE

ENCAPSULATION

Assignment for week 7:

- Complete instructions for basic mending with heat-set tissue and Japanese paper/ wheat-starch paste.
- Complete instructions for "normal" case

Reading for week 7:

- Cockerell, Douglas, *Bookbinding , and the Care of Books*, Lyons & Burford, 1991, pp. 116-125. (Originally printed 1901)
- Review readings from week 5 on case and "bradel " bindings

Week 7 Friday, October 11th

CASE MAKING CONTINUED

Demo: Built-in Groove case construction techniques
Demo: Introduction to adhesive textblock consolidation

Assignment for week 8:

- Complete built-in groove case and adhesive binding
- Complete instructions for built-in-groove case

Reading for week 8:

- <http://aic.stanford.edu/pubs/ethics.html> AIC code of Ethics and Commentary
- Pickwood, Nicholas, "Distinguishing Between The Good and bad Repair of Books", in *Conservation and Preservation in Small Libraries*, Parker Library Publications, Cambridge, 1994, pp. 141-149. Packet pp. 150-158.
- Banks, Paul. "Some Notes Toward a Typology of Artifact Value for Books and Manuscripts", in : *Roger Powell the Compleat Binder , Bibliologia Vol. 14*, Brepolis, Tourhout, 1996, pp. 101-106. Packet pp. 184-189.

Week 8 Friday, October 18th

PHILOSOPHY / HISTORY CHAT 1 HOUR IN THE MORNING

CONSERVATION TREATMENT DOCUMENTATION

Demo: book dissection

The Bonefolder: an e-journal for the bookbinder and book artist

Demo: using photography

Assignment for week 9: describe a assigned book, document and dissect.

Readings for week 9:

--Brown, Margaret, et al. Boxes for the protection of.... Washington D.C.: Library of Congress, 1982. In the Resource Center at CDL, resource shelf for Lab 1. Read through intro and types of enclosures.

--"Double tray Box Design" in Brown, Margaret, et al. Boxes for the protection of.... Washington D.C.: Library of Congress, 1982. Photocopy in packet.

-- <http://www.nedcc.org/plam3/tleaf45.htm> custom fitted boxes

--Morrow, "Hinge Tightening"

--Morrow, Carolyn. "Hinge Tightening" in Conservation Treatment Procedures. Littleton, Col: Libraries Unlimited, Inc., 2nd ed. 1986, pp. 21-24. Packet pp. 170-171.

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Week 9 Friday, October 25th

MINOR CASE TO TEXT REPAIRS DROP-SPINE BOXES

Demo: construction and covering of trays for drop-spine box for small book chosen from discards, or personal book

Demo: tightening hinges, tipping in pages, and sections, endsheet replacement

Assignment for week 10:

Complete trays for a drop-spine box for one of your books in a wrapper

Tip-in a page, tighten a hinge and replace an endsheet

Readings for week 10:

--Fredricks, Maria, "Recent Trends in Book Conservation and Library Collection Care", JAIC 31, 1994, pp. 95-101. Packet pp-159-165.

--Northeastern University Conservation Lab Manual, "Spine repair," pp. 1-3. Packet pp. 173-175.

Week 10 Friday, November 1st

COMPLEX-CLOTH CASE REPAIR / TEXTBLOCK CONSOLIDATION

Demo: Reback with the boards attached

Demo: Reback with boards off

Assignment for week 11:

--complete re-back with boards on (spine repair pp. 173-175 in packet)

Readings for week 11:

--Clarkson, Chris, "Safe Display of Medieval Manuscripts and early Printed Books", *The New Bookbinder*, Vol. 19, 1999, pp. 12-38.

--NEDCC "How to do your own matting and hinging"

<http://www.nedcc.org/plam3/tleaf66.htm>

--NEDCC "Protecting paper and book collections during exhibition"

<http://www.nedcc.org/plam3/tleaf25.htm>

--Martin, Susan, "Polyester Film Book Supports", *Abbey News*, Vol. 14, #3 June 1990 p. 55. Packet page 219.

Week 11 Friday, November 8th

EXHIBITION: AN INTRODUCTION TO PROBLEMS AND SOLUTIONS

Possible visiting lecture on framing issues

Demo: Building cradles, text block supports, Mylar straps

Assignment: for week 14 :

--Complete one cradle for a tightly bound book from the lab discards collection, with text block supports. Book will be chosen by the instructor.

--Complete 2 rebacks with the boards off, choose best to turn in.

TAKE HOME QUIZ, HANDED OUT--DUE November 15th

Week 12 Friday, November 15th

Work Day

Readings for week 13:

--Morrow, Carolyn Clark, Conservation Treatment Procedures, Libraries Unlimited, Littleton, CO, 1982, pp. 169-178.

--Clarkson, Chris, "The Conservation of Early Books in Codex Form: A Personal Approach", The Paper Conservator, Vol. 3 1978, pp. 33-50.

Week 13 Friday, November 29th

PHILOSOPHY /HISTORY CHAT I HOUR

Work Day

Week 14 Friday, December 6th LAST CLASS

Presentations of each group "BOOK MARK PROJECT"

Share work!

TURN IN ALL MODELS/BOXES/TREATMENTS

MONDAY DECEMBER 9TH

Due Date for:



Written assignment #3 : Formal Memo: 2 pages maximum

Written assignment #2 Typed notes with illustrations as needed

MENDING TEARS WITH WHEAT-STARCH PASTE

MENDING TEARS WITH HEAT-SET TISSUE

“BUILT-IN –GROOVE” CASE CONSTRUCTION”

“NORMAL” CASE CONSTRUCTION

SEWING 2-HOLE LINKSTITCH

PAMPHLET SEWING

CONSOLIDATING AND SHAPING THE ROUNDED AND BACKED SEWN TEXTBLOCK

CLOTH REBACK WITH THE BOARDS OFF



American Academy of Bookbinding

Telluride, CO

Tini Miura, Executive Director & Lead Instructor

The American Academy has designed a diploma program for professional students. Diplomas will be awarded to students who have completed a combination of in-class and independent study and practical work at the Academy and at home. Since each student will enter the program at a different level, each will have different diploma requirements based on their personal skills and speed of learning. To determine diploma requirements for students, the following guidelines will be considered:

- At the end of the student's first course at the Academy, Tini Miura will meet individually to discuss the student's level and the necessary requirements for a diploma.
- A variety of courses must be successfully completed by diploma students including: French Style Leather Binding, Chemise and Slipcase, Gilding and Onlay, and Titling among others. It is suggested that diploma students complete five years of French Style Leather Binding and complete two bindings during each course. In addition to these ten bindings, another ten bindings need to be completed independently. Bindings completed in Frank Mowery's "The Logic of German Fine Binding" will also be accepted. The diploma student needs to be proficient in the execution of design and the making of chemise and slipcases.
- Independent projects completed at home are required during the diploma year, and will be outlined in a diploma contract. Projects that need to be completed include:
 - A millimeter binding, half leather binding
 - One full leather binding, complete with design, chemise and slipcase
 - A final written paper will also be required of the diploma student, to be completed the last year of study.
- Upon completion of all projects, a panel of jurors will critique and judge the student's work.